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EDITED BY JOSEPH BENNETT.

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TYPES OF MUSICAL CHARACTER.

NO. I.—THE COMPOSER.

It is hard, if not impossible, to typify composers by one individual. The class is exceedingly diversified, perhaps because it has been subject to irregular evolution. There was, no doubt, an original composer—a being somewhere in the long descent of man who first felt promptings towards the creation of song. The thought of this excites strange speculation. We have all heard of the whistling oyster. I wonder if the tradition of this gifted creature's existence has been darkly formed out of some nebulous racial remembrance of the astonishment excited by the original composer's appearance? Then, what was the original composer like? Did he come forward at the flabby period of development, as the tradition of the whistling oyster would seem to indicate. Perhaps so, and if so our thoughts are set running in a new groove towards equally interesting conclusions. Nature has a tendency to freak, and often chooses to indulge it. She will sometimes amuse herself by reproducing, at one stage of development, the peculiarities of an earlier stage. Philosophers tell us, indeed, that she has a constant tendency to relapse into the exercise of first principles, just as the cultivated rose, if left uncared for, will degenerate into the likeness of the wild flower from which it sprang. Here we discover a basis for most curious and attractive investigation, since among existing composers may be found reproductions of their remotest ancestors. Unchallengeable facts point to the probability of this. "Who drives fat oxen should himself be fat." Between the worker and his work will be found an intimate alliance of character, and certainly the flabby, gelatinous stage of human development is suggested by a good deal of music now proceeding from vertebrate composers. I wish there were time to follow out this train of thought; but, perhaps, some interested reader will take it up and discover other evidence to the same effect. He might even, by an exercise of deduction from contemporary music, contribute to our stock of knowledge regarding the descent of man. That knowledge, as all are aware, is very small with reference to the early stages. Concerning the later ones, proximate to and including the simian period, we, perhaps, have enough of the kind that music can impart.

Asking the reader's pardon for being so soon tempted to digress, I return to the question of irregular evolution. Strictly speaking, this is no question at all. The development of creatures is largely

influenced by adjacent circumstances and conditions, which may, for example, make exceptional demands upon one member of the body and none at all upon another; thus bringing the first to a high state of organization and allowing the second to remain rudimentary. Some such irresistible agency has, it is clear, affected composing creatures, whom we now see marked by developments of many kinds, dividing the genus into a large number of species; themselves subdivided till classification deals with individuals rather than with groups. It may, indeed, be said that the whole family is singularly erratic and impatient of orderly procedure. Take, for example, the fact that it is impossible to breed a composer. Do I hear the reader exclaim that it is impossible to breed a statesman or a poet? Correctly said, no doubt; though we know something in England of hereditary statesmanship. With regard to composers, I use the word in a sense wider than that of mere generation. We have institutions for catching the raw material and working it up into shape, but does anybody look to them for a supply of composers? Assuredly not. As far as the desired result goes, the machinery in question grinds the wind. The composer comes generally from an unexpected quarter. Those who are concerned to look for him turn this way and that, proclaiming, "Lo, here!" and "Lo, there!" as the merest simulacra catch their eye; while the real article is all the time creeping up from behind, and, presently, enters the field of vision with the suddenness of a spectre. Regarding his character and value, when found, it is eminently risky to speak in advance. He may be worth much or little; he may have something of his own to say, or prefer to work at variations upon the utterances of others; he may be dominated by his genius, or control it in the service of vanity or whim; and he may lay himself out to take at its flood the tide of popular favour which leads to fortune, or, on the other hand, fly in the face of worldly interest. All this points to irregular evolution. The composer is what I should call the "dark horse" of art if the term did not imply greater uniformity than belongs to his class. A horse is a horse, but a composer belongs to the category of vague creations, whose names mean nothing, and whose individuality may be anything.

The irregularity of this order of beings receives another illustration in the curious perverseness which seems to decide upon their endowments. Take the gift of melody as a case in point. Melody used to be considered the one supreme test of a composer, but now his want of a faculty for creating



it implies no drawback. Thus are circumstances within the domain of man's free will accommodated to those over which he has no control. Here, again, I am on the track of a subject it would be worth while to follow up—an old subject, recognised by the fox which pronounced the sourness of inaccessible grapes, and by that general observation of human conduct which suggested the phrase "making a virtue of necessity." The vagueness of music—in one sense its weakness, in another its peculiar and unparalleled strength—allows a very considerable amount of dodging to able persons by whom its resources are exploited. If these lack certain gifts, they find no difficulty in constructing a theory which makes them superfluous. On the same principle, or want of principle, are systems evolved which afford a fair chance of the distinction that attends singularity. It is, of course, easy for critical observers to protest; but what is the use of condemning innovation by the standard of the past when the present is always open to the flattery of "progress," and ready to believe that whatever is new must also be better than the hitherto considered good. Much of this state of things seems to arise out of the waywardness of the Fate that presides over composers, from the higher of whom the more precious of artistic gifts are often withheld. There is no steady evolution. That which one generation gains may be lost to the next, or may appear as the inheritance of humble men who know not what to do with it, or, if they do, use it in low and vulgar ways.

The foregoing considerations must be taken into account by everybody who would understand composers and their ways, because they affect even the most elementary conditions of the life they lead. Owing to the vagueness and uncertainty of all about him—including public taste at the one extreme and his own genesis at the other—the composer, in his secret heart, is rarely sure that he has any right to be what he is. If nobody proclaims him a self-elected practitioner, not to say a downright quack, his mind in moments of confidential intercourse with his spirit, suggests doubts on this vital question. Hence the composer is so frequently on the move towards positions that may show him in an authentic light if haply such standpoints are to be found. What is to guide him under these distracting circumstances, should he not be one of the small band in whom the spirit of music dwells as a controlling impulse which takes all responsibility for personal action upon itself? The question is far from difficult to answer. How do most men act in times of perplexity, when light fails and the path is dim? They naturally look for guidance out of themselves, and the composer falls back upon the taste of the community or the clique whose favour he most prizes, or whose strength promises the highest value. Hence, the footprints left by him upon the sands of time, if he be so fortunate as to leave any, show a devious path, with much wandering right and left in search of light and aid. Too often, when engaged on these errands, he seeks in vain. Music has its appointed, or self-appointed guides,

who write books and pen criticisms to show the wandering composer his true bearings. But, alas for the wanderer! When he comes upon these guide-posts, he finds their index-fingers pointing in all directions with equal confidence. What is he to do? "Turn to the left," says one. "That way madness lies," cries another, "keep to the right." "Go straight on at your peril," exclaims another, while a fourth raises a cry of alarm and enjoins instant retreat. So the poor composer becomes more perplexed than ever, and in despair moves hither and thither at random. Is it wonderful if, as I have said, he eventually studies the opinion of the uninformed majority, and goes gaily down the stream of public taste, caring less whither it may lead or how it may carry him from side to side, than for the fact that at last he has found guidance which is power if not consistency.

The typical composer, we at length see, has his eye on the public as upon his fogleman. To use an expressive, if far from elegant, locution, he is "in the swim," whatever it may be, and whether he write for the music halls or the classical concert-room, he determines to please. This is the secret of his frequent erratic movements. At one time, for example, he is pushing to the front of the moderns, swearing loudly by Wagner and Liszt, cultivating incoherence and noise with the facility and success usually attendant upon that form of labour, and bringing into play all the contrivances of a method which is artifice if not art. At another time he is heading the back wave of reaction, and finding virtue, as well as a model, in the breadth of Handel, the grace of Mozart and Haydn's perfection of form. Ever is he keenly on the watch for the moment when it is safe to "trim," while he does not disdain such a slight change of course as may result from the alteration of a single point. He observes signs of a revived taste for old dance forms, and straightway loads his publisher's shelves with gavottes and gigue, minuets and bourrées, to the neglect of the *pièces de salon* which once gave his patrons opportunities for cheap effect. Especially is the typical modern composer alert in the matter of songs. This, it must be confessed, needs watching, because subject to sudden and peculiar changes. Passing events may affect the current of public taste, creating a demand for the music of patriotism, or loyalty; but it is frequently possible to see these coming and be prepared. Other influences have no such obvious and fore-observed causes. Any day there may be a "run" upon songs of a quasi-religious sentiment, necessitating some reference to church organs, choirs, heavenly harpings, white robes and wings, with their appropriate music. Or a demand may arise for songs of domestic feeling, compelling regard for the usages of the nursery and the family circle; or for love scenes of the Watteau and Dresden china type; or for nautical pictures more or less briny with the salt of tears; or for battle sketches full of derring-do. The typical composer has need to be on the watch for the precise moment when fashion veers towards any of these subjects, and as in the matter of songs, so, in

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degree, as to all other forms in which his art may be exercised; the grand point being not to lose touch of the public, who are at once his guides and rewarders. Our friend is, in point of fact, a musical Vicar of Bray, and serves the reigning king without questioning the tastes to which he acts as minister.

There are composers who are not typical, but exceptional in the sense that they represent nobody but themselves. Alone in a peculiarly shifting and indefinite sphere, they keep a straight course marked out for them, rather than by them; the pilot being that spirit of art which appears, in such cases, to refuse a self-controlling power. These are the true vertebrate composers, as distinct from jelly-fishes shaped by circumstances; and these are, moreover, the true development from the original, and an indication of what the typical composer will be in some happy Hereafter when nothing will survive to recall a gelatinous origin.

JOSEPH BENNETT.

JAPANESE MUSIC.

II.

THE Japanese musical system is identified, constructively as well as traditionally, with the political, religious, and scientific history of Japan. It has to do with the laws of nature, as the Japanese know them, the celestial constellations, the divisions of the year and the articles of the moral code. Notation being symbolical of all these things, a Japanese tune may be a scientific treatise, an astronomical scheme, an almanack, or an essay on ethics. Given a little extra ingenuity in the arrangement of sequences or combinations of notes, it may be all four simultaneously. Five is the cabalistic number of Japan; every system connected with things human or divine is based upon this number, which is invested with a sacred character; in a word, the Pentagon is to the Japanese what the Trinity is to the European, a symbol of perfection, instinct with mysterious significance and power. This being so, I need perhaps scarcely say that Japanese music is pentatonic. It is, in fact, called "The System of Five Sounds," which five sounds are not affected to any special key, but occupy the same positions with relation to one another in all keys. I subjoin their names, with a few of their extra-musical meanings in illustration of the curious connection that, in Japan, exists between notes and all manner of other actualities, terms and ideas:—

Kiou. First note. A temple. A lord.
Shô. Second note. Commerce. A servant.
Kakou. Third note. A horn. A peasant.
Tche. Fourth note. A sign. A material object.
Ou. Fifth note. A feather. An abstract notion.

These five notes constitute a hierarchy of their own, in which Kiou occupies the highest and Ou the lowest rank. They correspond, in their musical order, to the tonic, second, third, fifth and sixth of our diatonic scale; that is to say, assuming them to be parts of the natural key, Kiou is C, Shô D, Kakou E, Tche G, and Ou F. Besides the pentatonic scale there are other notes, also five in number,

called "Sounds of Substitution," which make up a sort of chromatic scale, lacking two semitones, however, of the twelve which compose our makeshift P. F. scale, in which true sharps and flats do not exist, but only blendings of them. Though there are only ten notes—at least as far as I have been able to make out the Japanese musical system—there are twelve keys, one for each month of the year, and emblematic of, or rather synonymous with, it. The Japanese believe that the wind prevailing throughout each particular month blows in a certain musical key especial to that month, e.g., that the note Tairiô is preferentially sounded by the breezes during the month Tairiô (January), and so on through the tale of months constituting the full year. Each of the twelve keys has to be dealt with by the composer in a "mode" peculiar to itself, of which, however, the pentatonic scale is the basis; the different "modes" being obtained by substituting semitones for the full tones of the normal, or "astronomic" Japanese scale. One of these "modes" is almost identical with our minor scale. The twelve tonics, or month-notes—made up of the "Five Sounds," the "Sounds of Substitution," also five in number, and two sounds for which I am unable to account by any recorded evidence—form a chromatic scale; and the framework of the system of composition, as well as of the scales used therein, is founded upon successive ascending fifths and descending fourths.

There are several codes of notation in Japan; but only one—that employed in connection with sacred music—is relatively complete. It seems to be chiefly affected to the use of performers upon string and wind instruments; the string to be played upon is indicated by a number placed beside the sign describing the note, a similar contrivance pointing out to the flute-player the hole he must stop with one of his fingers in order to produce a particular sound. The note-sign gives the name of the sound to be produced in relation to the tonic of the key. Accidentals are shown by small accents marked at the sides of the note-signs, and inform the performer that he must slightly raise or lower his finger on the string or hole. A single or double circle, placed on the right or left side of the note-sign, means that the note in question is to be played one or two octaves higher or lower than the normal pitch, which is indicated at the commencement of the piece. The value or duration of each note is shown in two ways—1. By leaving between the note-signs (which succeed one another in vertical order) a space more or less wide, according to the relative value of each note; 2. By placing to the right of the note-sign a circle, semi-circle, or quarter of a circle, imparting a respective value to the note equivalent to our crochet, quaver or semi-quaver. Absolute signs or words indicative of time or rhythm are wanting to the Japanese system of notation; but all the tunes, for instruments or voice, that have come under my notice are manifestly composed in common time or in two-four, three beats in a bar being a measure apparently unknown in Japan. The *crescendo* sign is a comma,

appended to a long note, and invariably accompanied, in concerted music, by a click of the castanets (Shaku-bioshi). In the notation of secular music, monosyllables (varying according to the character of the instrument for which the part is written) are appended to the note-signs and describe how the note is to be produced—that is, continuously or iteratively. In the case of wind-instruments, for instance, the monosyllable employed is *ra*; sometimes repeated two or three times, as thus: *rara, rafara*. Japanese music is written in vertical lines from right to left, beginning at the top of each page. In the case of songs the words are written on the left of the line, and the incidental signs on the right. Singing, in Japan, is regarded as an accessory to a musical performance, not as the principal feature thereof—in fact, as an accompaniment to the leading solo instrument, with which the voice of the singer must always be in unison.

The Japanese orchestra (Baiashi) is generally composed of nine executants, as follows:—Two drummers (Taiko-gata), two flautists (Fuyé-gata), two Pandean-pipers (Shoshi-kiriki), one triangle-player (Kane-gata), and two vocalists (Ootai-gata). Thus constituted, the orchestra is called Koonine-baiashi; when it only comprises one performer of each class it bears the name of Gonine-baiashi. Every piece of music performed by this orchestra is commenced and concluded by the triangle-player, who is followed by the pipers, then by the flautists, and lastly by the drummers. Considering the Kane-gata and the Ootai-gata as *obbligati*, the real orchestral score may be most aptly described as a *sestetto concertante*. There exists an ancient series of paintings on silk, descriptive of the festivities formerly held in honour of the mountain-god Shighen. One of these pictures represents a "grand orchestra," to which was assigned an important rôle in the celebrations in question. The paintings consists of two sections, facing one another; that to the right depicts a player on the great Japanese lute (Sono-koto), and a Shoshi-kiriki seated between two performers on the Sho-no-fuyé, a sort of harmonium; that to the left contains two Taiko-gata, two Shoshi-kiriki, two Fuyé-gata and two more players of the Sho-no-fuyé. The ordinary band engaged for private parties—a Japanese "Bijou-Orchestra"—numbers three executants, whose instruments are the Sono-koto, or thirteen-stringed lute; the Shamiseng, or three-stringed guitar; and the Kokiou, a four-stringed fiddle, held across the knees and played with a curved horsehair bow. The belly of this quaint instrument is made of catskin, stretched very tightly and glued to the sides of the frame. Finally, the theatrical orchestra of Japan is composed of the following instruments:—The Girine, a two-stringed fiddle, with a back of sycamore wood and a belly of serpent-skin, the sounds elicited from which bear no inconsiderable resemblance to the eldritch screech emitted by a cart-wheel turning on a rusty axle; the Pokpan and Hiongpan, two varieties of castanets; the Seng-tian, an oboe with eight

ventages; the Poong-koo, a small drum, upon which the conductor beats time with his bâton; the Soula, a brass tom-tom, or gong; and the Taakan, a psalterion with twenty-eight wires, which the player strikes with two small bamboo plectra. The Soula is tuned in accordance with the system of the "Five Sounds," and has a compass of three octaves and a note, commencing with G, first line of the bass clef, and terminating with A above the line, treble clef.

This orchestra, which is very nearly identical with that of the Chinese national theatre, has been heard in London, not altogether with unmixed pleasure. A special education of the ear, such as the performances of Occidental music do not afford, is requisite to ensure appreciation of the profound science that orders all its combinations and methods; whilst its bearing upon astronomy, meteorology, physics and morality is necessarily lost upon persons unacquainted with the elaborate symbolism that underlies the Japanese musical system. From an English point of view—or rather, of hearing—the effects produced by the Japanese theatrical band proved little short of distracting. Its *ensemble* yielded, so to speak, a *macédoine* of incoherent and dissonant sounds, made up of tinkling, tootling, clashing, screeching, clicking and booming, in which no organic tune could be detected, and no constructive scheme was perceptible. It appeared to us the sort of orchestra that, consisting of *succubi* and fiends of a low class, might have been specially engaged to perform dance-music at a Witches' Sabbath on the 1st of May in the upper regions of the Brocken. I have known men of approved courage—men capable of mounting "the imminent deadly breach" with cheerful alacrity—to flee, pallid and terror-stricken, from the appalling sounds emitted by a Japanese full band, which I had reason to believe was regarded in its native country as a vehicle of entrancing melody and sublime harmony. To me, I admit, its musical achievements appeared to be about on a par with those of the marrowbone and cleaver artists, who were wont to perform at butchers' weddings in days long past, and to whose *morceaux d'ensemble* I have, when a child, listened with mingled amazement and consternation; or with the scarcely less surprising cacophonic feats of certain Turkish provincial bands, veritable volcanoes of noise, with whose stirring strains I have been regaled whilst sojourning with old-fashioned country Pashas, delighting in what they were pleased to denominate "the inimitable music of the Crescent." To the best of my belief there is no crescent in London—no, not even in the suburbs—that would put up with it for as much as half-a-minute at a time; but my Mahomedan friends undoubtedly preferred it to the dance-music of Strauss, or to the selections from the operas of Verdi, Rossini and Meyerbeer, which their instrumentalists were sometimes instructed to "interpret" in special compliment to myself. There must, after all, be some decided merit in music that pleases millions of people. That other millions fail to appreciate that merit is surely nothing to the



purpose. Who shall decide whether or not Japanese civilisation—including art-culture, of course—be of a higher and finer kind than ours, or *vice versa*? Only those who are equally versed in both; and it may be doubted that such a human being exists. For my part, I cannot take upon myself to say, or even think, that an art so elaborately systematised and assiduously studied—not to mention its extraordinary local popularity—as Japanese music can be altogether irrational, vicious and abominable. I do not understand or like it; I never shall; but beauty it must possess, for the simple reason that it is beautiful to one of the most intelligent and artistic races in the world.

The three airs subjoined are—to British musical apprehensions, at least—exceptionally tuneful examples of Japanese melody. They are written for the three-stringed guitar referred to in a foregoing paragraph, and the voice-part only ranks as an embellishment, superadded to the instrumental solo. It will be observed that all three are composed in the minor "mode," to which circumstance may be ascribed their somewhat mournful character, as it appears to us. In Japanese reality they are lively tunes, particularly the last of the three, which—so I am told by a Japanese friend of indisputable veracity—is "a merry minstrel's lay." This fact only proves that what is joy to the Japanese troubadour may be death to the British cow.

In a third and last paper under the above heading I shall endeavour to supply the readers of THE LUTE with some sort of a catalogue raisonné of ancient and modern Japanese instruments, some of which are of the most elementary description, whilst others—in decoration if not in construction—are probably more complicated and highly finished than any of the instruments utilised in European orchestras, and may rank with the priceless Italian theorbi and lutes of the sixteenth century for grace of form and delicacy of ornamentation.

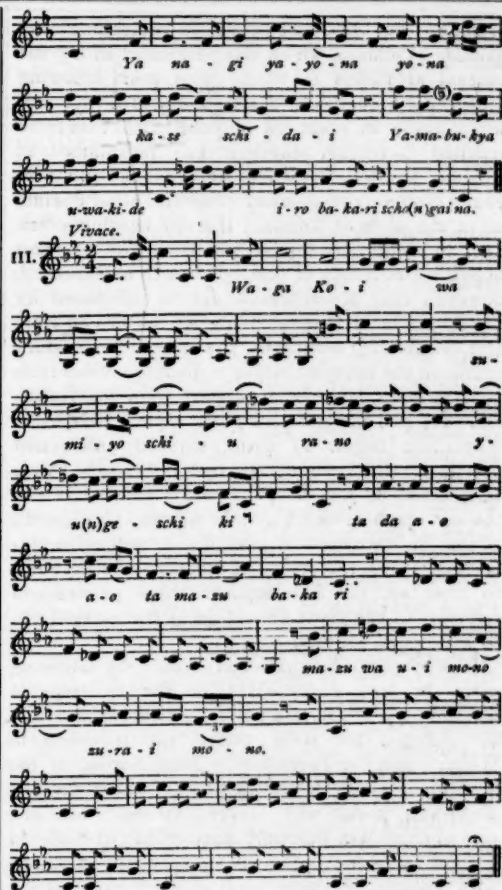
JAPANESE MELODIES COMPOSED FOR THE SHAMISENG WITH VOICE OBLIGATO.

Andante.

I. 

Moderato.

II. 



WM. BEATTY-KINGSTON.

FAMOUS FIRST REPRESENTATIONS.

III.—"ROBERT LE DIABLE."

ALTHOUGH Meyerbeer appeared with brilliant success as a pianist when he was but nine years old, and may, therefore, be classed with a large number of infant phenomena that music has produced, he did not give the full measure of his genius as a composer until at the age of forty he produced *Robert le Diable*. Born in 1791, the son (like Mendelssohn, like Benedict, and like Heine) of a Jewish banker, the name he inherited was that of Beer. But a friend, named Meyer, having left him a large sum of money on condition that the young composer would adopt his name, the vulgar "Beer" was converted into the distinguished "Meyerbeer"; and not wishing, apparently, to do things by halves, the newly-made Meyerbeer abandoned the ill-sounding prenomen of Liebmann which he had hitherto borne, for the euphonious Giachomo. Liebmann Beer studied composition with Carl Maria von Weber under the Abbé Vogler; and Giachomo Meyerbeer, his musical education completed, went to Italy to try his fortune as a composer. He had already made some unimportant essays at

Munich; but his first work of pretension was *Romilda e Costanza*, which was performed with great success at Padua in 1818. The year following Meyerbeer brought out at Venice *Emma di Resburgo*, which made so great an impression that its fame reached Germany, where it was reproduced at Vienna, Munich, Dresden and Frankfort. The young German composer wrote several other operas, all in the style of Rossini; thereby causing much grief to Weber, his former fellow-student, who had hoped better things of him. It was to be expected, however, that Meyerbeer would be influenced by the triumphs of Rossini, living as he was in Italy and witnessing constantly the effects of Rossini's music on the impressionable audiences around him. He was soon, however, to depart from his Italian manner; and the last work in the style which, when Meyerbeer began to write, enjoyed unbounded popularity throughout Italy, was *Il Crociato*. This work made its way to Paris and London. It was the last opera in which a male soprano was heard; so that in one respect it must have been more old-fashioned than the operas of Rossini, who is known to have set his face against these personages, refusing, to the great advantage of the musical art, to write parts for them.

If Meyerbeer had shocked Weber by following more or less successfully in the footsteps of Rossini he probably did not altogether satisfy when he changed his style under the influence of Weber's own *Der Freyschütz*. That Scribe, in the libretto of *Robert le Diable*, was imitating the *Der Freyschütz* poem was evident enough; and the resemblance was probably more striking when *Robert le Diable* was first planned as an opéra comique, with spoken dialogue and without ballet, than it is now in its "grand opera" form.

When Dr. Véron, at that time manager of the Grand Opera, undertook to produce *Robert le Diable* in its new and more developed shape, he resolved (as he assures us in his "Mémoires d'un Bourgeois de Paris") to stake everything on the result. "Scarcely," he writes, "was I installed in my post, when I experienced a lively impatience to read the poem of *Robert le Diable*, the only work which could be immediately brought out. I was struck by the grandeur and originality of the subject. All the parts seemed to me interesting, which is always a good presage for the success of a dramatic work. But after long reflection I submitted some observations to MM. Scribe and Germain Delavigne, authors of the poem, and to M. Meyerbeer, author of the score. The parts were already distributed, and that of Bertram, the king of the lower regions, belonged to Dabadie. This artist had a baritone voice, and I was astonished that the part of Bertram was not to be sung by a bass. I insisted on its being entrusted to M. Levasseur, whose voice, physiognomy and whole person, full of nobility and distinction, would represent so well the poetic character of Bertram. The author became converted to my ideas, and I undertook at once the delicate mission of withdrawing the part from M. Dabadie and the more

easy task of getting M. Levasseur to accept it. M. Meyerbeer had, then, to transpose in his score all that was written for the baritone voice; and he congratulated himself on having consented to this change. M. Meyerbeer expressed to me a great desire that Mme. Schröder-Devrient should be engaged to sing the part of Alice. I made sincere and pressing propositions to this artist, who pronounced and spoke French very badly. But she had the good sense to resist my entreaties. The part of Alice was definitively entrusted to Mdle. Dorus, who 'created' it with much talent and success.

"The scene of pantomime and ballet in the third act during which Robert gathers the talismanic branch was at first nothing but a picture from the old operatic Olympus, with arrows, quivers, doves and gauze. Monsieur Duponchel, whom I had entrusted with the superintendence of the scenery and costumes, went into the most amusing rage with these antiquities, these relics of the classical heaven, and proposed the scene of the nuns coming out of their tomb in the midst of the cloister scene, now so well known. I praised M. Duponchel warmly for his suggestion. With the house lighted up I gave a general rehearsal of this scene with scenery and costumes. I begged Meyerbeer to be present. I expected his approbation, and hoped that I had shown myself worthy of his confidence. 'All this is very fine,' said the maestro to me with almost an annoyed air; 'but you don't believe in the success of my music, and are aiming at a spectacular success.' The genius of M. Meyerbeer is modest and distrustful. I opened to M. Duponchel an unlimited credit for the *mise-en-scène* of *Robert le Diable*. Yet in spite of my well meant prodigality, in spite of all my efforts, in spite of the fortunate changes on which I insisted for the success of the work, it has nevertheless been printed a hundred times that I brought it out unwillingly and in spite of myself.

"Thus," adds M. Véron, with amusing pathos, "is history written—even the history of opera managers." Then, to show how baseless were the stories circulated so freely about the means adopted by Meyerbeer for ensuring the success of his work, including the anecdote of his paying for the organ—at that time an entire novelty on the operatic stage—out of his own pocket, and buying, moreover, every disposable organ in Paris, so that no other theatre might be able to anticipate his new musical effect, he prints a letter from Meyerbeer, dated twenty-three years afterwards, Feb. 9, 1854, and in the following terms:—

"Sir,—It has been my constant principle, my invariable habit, not to pay attention to the false reports circulated on my account. I must, nevertheless, avow that my conscience has often reproached me for not deviating from this rule in a case where I am not alone concerned, but in which, in connection with one of my works, endeavours have been made to injure a man to whom I owed nothing but praise, and who deserved from me a reciprocity of good offices. I refer to the false reports spread by a number of journalists,

according to which you only brought out *Robert le Diable* in spite of yourself and unwillingly, according to which I was even obliged to pay out of my own pocket for the organ employed in the fifth act of this work. My conscience often tormented me for not having contradicted in the newspapers these false statements. But time was marching, years had passed, and I was afraid that it might be very late to recall so distant a recollection. An opportunity now presents itself, and it is you who offer it to me in publishing your memoirs, in which some lines will, perhaps, be given to the work which you made one of the events of your brilliant management. This opportunity I seize; and I declare the stories in question to be completely false. The organ was paid for by you, furnished by you, like everything else required for the *mise-en-scène* of *Robert le Diable*, and I am bound to declare that, far from limiting yourself to what was strictly necessary, you went much beyond the ordinary obligations of a manager towards authors and the public. I shall never forget the great service you rendered me by changing the assignment of the part of Bertram, which I had had the weakness to give to an artist (a very good one, it is true) to Dabadie, and which I did not feel myself able to withdraw from him. You had happily the courage which I did not possess. The negotiations succeeded, and the part was entrusted to Levasseur. Massol, a distinguished artist, was moreover entrusted by you with a single fragment of a part, that of the herald.

"The pupils of the Conservatoire summoned by you came every evening to reinforce the chorus. Nothing was spared by you for the *mise-en-scène*, the costumes or the accessories. If I recall these facts it is to recognise and establish, as far as in me lies, the great, intelligent and devoted part taken by you in the success of *Robert le Diable*. What I regret not being able equally to recall is the thousand ingenious aids, the delicate attentions which were addressed to the composer as much as to the work, and for which my gratitude must be more lively and more profound than if the public had had an opportunity of appreciating them like myself."

When the parts had been finally distributed, the manager, in consultation with his various chiefs, came to the conclusion that the preliminary studies, the musical rehearsals, and the rehearsals of the *mise-en-scène* would occupy altogether at least six months. Every Monday, the different chiefs met in the manager's private room to report progress and take instructions. The manager never ceased impressing on his subordinates the necessity of punctuality; and their answers, he assures us, were always the same. "Be at rest," said the machinist; "I shall be ready before the music." "The scenery will not have to wait for me," declared the costumier. The manager, on his side, impressed individually upon each of his subordinates that if he would be ready in time there was nothing to fear from the dilatoriness of his colleagues.

"I risked," says the author of the "*Mémoires d'un Bourgeois de Paris*," "a large stake on the opera of *Robert le Diable*; and my anxiety increased as the

date of the first representation approached. A very few days before the final rehearsal, Mme. Damoreau, who had been studying very assiduously the part of the Princess Isabelle, came one morning, in the best of spirits, to inform me, in the gayest manner, that the terms of her engagement gave her two months' holiday, and that she proposed to begin it not later than the 1st of December. *Robert le Diable* was to be brought out in the first days of November.

"It seems to me quite natural," I said to Mme. Damoreau, "that as you have scarcely recovered from a disease of the lungs you should choose the severest time of year for setting out on your travels. Let us show our cards. You wish me to buy back your holiday? You have chosen an excellent moment for obliging me to treat with you. I do not reproach you with it. I take more interest than you yourself do in your health; and, believe me, I will not allow you to expose yourself to the ice and snow of the month of December. How much did your two month's holiday bring you under Charles X.?"

"My last two months' holiday was purchased for 19,000 fr."

"I do not wish to have any money arguments with you; so I will give you 19,000 fr., and trust to your delicacy and to your honour to give to the opera during these two months all the services which your health will allow you to render."

"I had been generous. Madame Damoreau showed herself devoted. She supported the fatigue of the various representations of *Robert le Diable*; and, thanks to her rare vocal talent in the 2nd and 4th act of this work, she obtained constantly the honour of two or three rounds of applause."

Two Italians, the brothers Gambatti, had been engaged at the opera, on Rossini's recommendation, as cornets—the cornet-à-piston being at this time a new instrument. It was heard, I believe, for the first time at the Concerts of the Conservatoire in the year 1826. One of the brothers had an important solo to play in the fifth act of *Robert le Diable*. But after the last general rehearsal they both went to the manager, and declared that they would not take part in the first representation unless their salary was raised. This was a far less important matter than the purchase of Madame Damoreau's two months' leave. "I cared only for the success of *Robert le Diable*," says Dr. Véron, "and discussions, not to speak of law suits, would cause me more trouble and more expense than money sacrifices made with a good grace. M. Meyerbeer, moreover, would have been anxious and vexed if I had replaced the brothers Gambatti, and I accordingly gave in without appearing to be aware that I was being treated with violence. I behaved with something of the good nature of the traveller who, having been robbed by a brigand of his watch, was polite enough to tell him that it was a little slow. I said to one of the brothers Gambatti, 'You will be quite satisfied with an increase of salary? Would you not like a special gratification for your solo? This excessive generosity rather disconcerted him.'"

H. SUTHERLAND EDWARDS.

(To be continued.)

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Advertisements should reach the Office not later than the 20th in order to insure insertion in the issue of the month current.



THE LUTE.

LONDON, SATURDAY, AUGUST 1, 1885.

CONFLICTING statements having appeared with regard to changes made in the Birmingham Festival orchestra consequent, it is presumed, upon the engagement of Herr Richter as successor to Sir M. Costa, it may be well to give the result of a careful collation of the band lists of 1882 and 1885. In the first place, a reduction of strength is to be noted, the figure now standing at 135 as against 142. A redistribution of strength has also been carried out; Sir M. Costa's orchestra having included 108 strings and 34 wind and percussion, whereas there now are 86 and 49 respectively. Taking the string divisions in order, we find that the Englishman, Mr. A. Burnett, succeeds the Frenchman, M. Sinton, as first violin principal, and that the list of first violins contains 13 English names out of 20. In 1882, there were 18 out of 28. Of the 20 first violins, only 3 belonged to Sir M. Costa's orchestra. In the department of second violins, the German, Mr. Derchmann, succeeds the Englishman, Mr. Zerbini, as principal, while of the 20 names 13 are English. In 1882, the figure was 20 out of 26. Only 4 of the present 20 belonged to the old band. The German, Mr. Krause, replaces the Englishman, Mr. Doyle, at the head of the violas. This list includes 9 English names out of 16. Three years ago there were 16 out of 20. Here also no more than 4 were engaged at the previous Festival. An Englishman, Mr. Ould, succeeds the Frenchman, M. Lasserre, as violoncello principal; and the muster-roll comprises 11 English names out of 16, as against 11 out of 17 in 1882. Of the present 16, 7 served under Sir M. Costa. The Englishman, Mr. White, remains at the head of the double basses, and 10 out of the 14 names are English. Formerly there were 15 native players out of 16. Seven of the old band reappear here. Taking the wind and percussion *en bloc*, we find 37 English names out of 49; whereas, in 1882, there were 30 out of 34. Eleven of the 49 were engaged under Sir M. Costa. The figures above given foot up thus:—In 1882, out of 142 names, 110 were English; in 1885, out of 135 performers, 93 are, judged by this test, of native origin; while, of Sir M. Costa's 142, the re-engagements are 32, leaving 110 "out in the cold." There remains to add that 69 of the "Richter Orchestra" at St. James's Hall are engaged at Birmingham, the names of 54 not appearing in the list of 1882.

If remembered for nothing else, the brief season that has just ended at Covent Garden will have merited its "red-letter" mark through Madame Patti's assumption for the first time of the part of Carmen. The event awakened very genuine interest among opera-goers, and it is not too much to say that a fresh and signal triumph for the *diva* was confidently awaited on all hands. This expectation, however, was not realised in the fullest possible measure, and for a reason which was no fault of the artist's—Bizet's music simply proved too low to suit her voice. Rarely, if ever, has Adelina Patti striven after success with a more earnest application of her splendid powers than on the first night of singing Carmen. So far as study and preparation were

"UNTO THEE, O GOD, DO WE GIVE THANKS"

Harvest Anthem.

Composed by

MICHAEL WATSON.

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ORGAN.

Full to 15th

TREBLE OR TENOR SOLO, OR CHORUS AD LIB.

Unto Thee, O God, do

Sw: 2 Diaps & Principal.

CHORUS.

we give thanks, Un_to Thee do we give thanks Unto

Unto

Unto

Unto

Gt:

Thee... O God, do we give thanks, un_to Thee... do

Thee... O God, do we give thanks, un_to Thee do

Thee... O God,... do we give thanks, un_to Thee do

Thee... O God, do we give thanks, un_to Thee do

we give thanks For that Thy name is near Thy

we give thanks For that Thy name is near Thy

we give thanks For that Thy name is near Thy

we give thanks For that Thy name is near Thy

glorious works de_clare, for that Thy name is near Thy glorious works de.

glorious works de - clare,.... for that Thy name is near Thy glorious works de.

glorious works de_clare, for that Thy name is near Thy glorious works de.

glorious works de - clare,.... for that Thy name is near Thy glorious works de.

ff
 - clare, Un_to Thee... O God, do we give thanks, un_to
 - clare, Un_to Thee O God, do we give thanks, un_to
 - clare, Un_to Thee... O God, do we give thanks, un_to
 - clare, Un_to Thee... O God, do we give thanks, un_to

ff
 Thee do we give thanks... Un_to Thee, O God, do
 Thee do we give thanks... Un_to Thee, O God, do
 Thee do we give thanks... Un_to Thee, O God, do
 Thee do we give thanks... Un_to Thee, O God, do

poco rit.
 we give thanks, Un_to Thee do we give thanks... *mp*
 we give thanks, Un_to Thee do we give thanks... Thou
 we give thanks, Un_to Thee do we give thanks... *mp*
 we give thanks, Un_to Thee do we give thanks... Thou

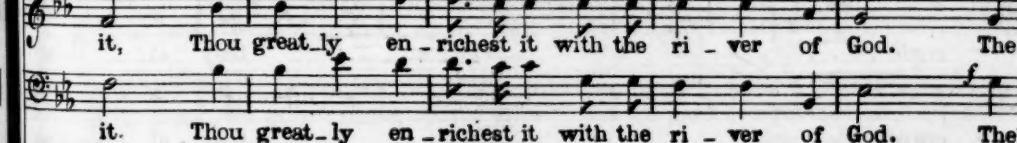
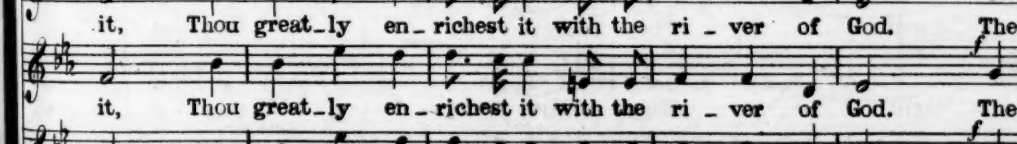
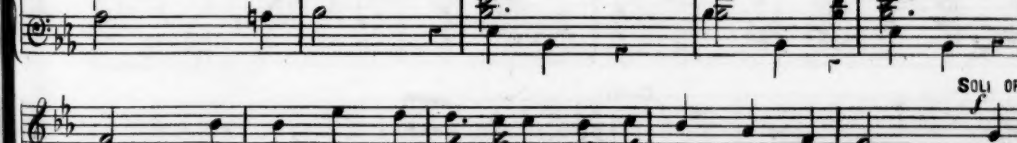
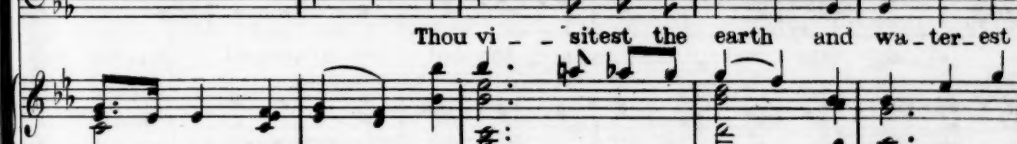
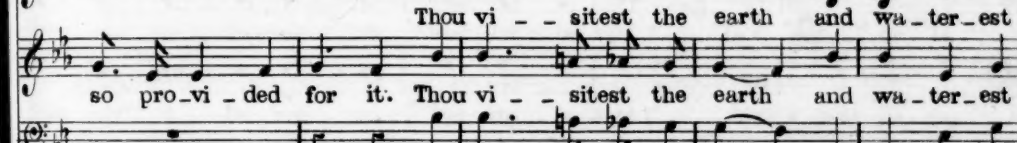
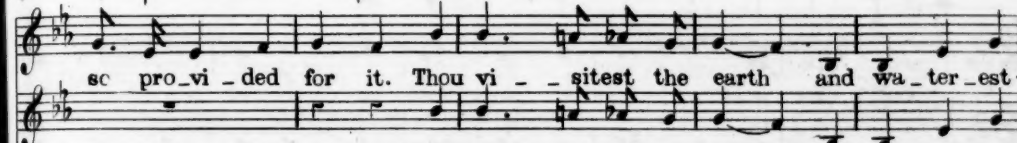
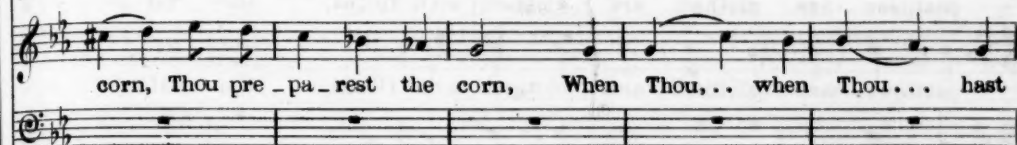
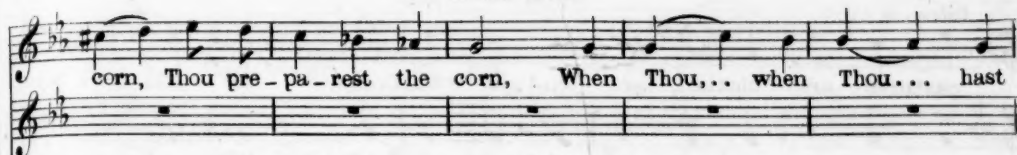
a tempo.
vi - sitest the earth, and wa - ter - est it, Thou greatly en - richest it with the

a tempo.
vi - sitest the earth, and wa - ter - est it, Thou greatly en - richest it with the

a tempo.
Which is full of wa - - - ter, Thou
ri - ver of God, Thou.

Which is full of wa - - - ter, Thou
ri - ver of God, Thou

mf
great - ly en - richest it with the ri - ver of God. Thou pre - pa - - rest the
great - ly en - richest it with the ri - ver of God. *mf*
great - ly en - richest it with the ri - ver of God. Thou pre - pa - - rest the
great - ly en - richest it with the ri - ver of God.



SOLO OR

Gt: full

pastures are clothed, are clothed with flocks, the val - - leys
 pastures are clothed, are clothed with flocks, the val - - leys
 pastures are clothed, are clothed with flocks, the val - - leys
 pastures are clothed, are clothed with flocks, the val - - leys

without Trum!

al - so, the val - - leys al - so are co - ver - ed o - ver with
 al - so, the val - - leys al - so are co - ver - ed o - ver with
 al - so, the val - - leys al - so are co - ver - ed o - ver with
 al - so, the val - - leys al - so are co - ver - ed o - ver with

CHORUS.
 corn: They shout . . . for joy, they al - - so
 corn: They shout . . . for joy, CHORUS. they al - - so
 corn: they al - - so
 corn: they al - - so

ff add to Gt:
 Ped

sing, ... they shout... for joy, they al - - - so sing... they
sing, ... they shout... for joy, they al - - - so sing... they
sing, they al - - - so sing... they
sing, they al - - - so sing... they
rall. a tempo.
shout for joy, they al - - - so sing. Un-to Thee, 0
rall. a tempo.
shout for joy, they al - - - so sing. Un-to Thee, 0
rall. a tempo.
shout for joy, they al - - - so sing. Un-to Thee, 0
rall. a tempo.
shout for joy, they al - - - so sing. Un-to Thee, 0
rall. f a tempo.

God, do we give thanks, un-to Thee do we give thanks.....
God, do we give thanks, un-to Thee do we give thanks.....
God, do we give thanks, un-to Thee do we give thanks.....
God, do we give thanks, un-to Thee do we give thanks.....

For that Thy name is near Thy glorious works de_clare,
 For that Thy name is near Thy glorious works de_clare,
 For that Thy name is near Thy glorious works de_clare,
 For that Thy name is near Thy glorious works de_clare,
 for that Thy name is near Thy glorious works de_clare, Un_to Thee, 0
 for that Thy name is near Thy glorious works de_clare, Un_to Thee, 0
 for that Thy name is near Thy glorious works de_clare, Un_to Thee, 0
 for that Thy name is near Thy glorious works de_clare, Un_to Thee, 0
 God, do we give thanks, un_to Thee... do we give
 God, do we give thanks, un_to Thee... do we give
 God, do we give thanks, un_to Thee... do we give
 God, do we give thanks, un_to Thee... do we give

PAW. 1088

thanks... Un-to Thee... O God, do

thanks... Un-to Thee... O God, do

thanks... Un-to Thee... O God, do

thanks... Un-to Thee... O God, do

ff

we give thanks, un-to Thee... do we give thanks,

we give thanks, un-to Thee... do we give thanks,

we give thanks, un-to Thee... do we give thanks, un-to

we give thanks, un-to Thee... do we give thanks, un-to

poco rit. *a tempo.*

poco rit. *a tempo.*

poco rit. *a tempo.*

poco rit. *a tempo.*

poco rit. *a tempo.*

do we give thanks, Un-to Thee do we give thanks, Un-to

do we give thanks, Un-to Thee do we give thanks, Un-to

Thee do we give thanks, Un-to Thee O God, un-to Thee give thanks, Un-to

Thee O God, un-to Thee give thanks, Un-to

poco rit. *ff a tempo.*

Thee, O God, do we give thanks,

Thee, O God, do we give thanks,

Thee, O God, do we give thanks,

Thee, O God, do we give thanks,

rall: a tempo.

give thanks

rall: a tempo.

give thanks

rall: a tempo.

give thanks

rall: a tempo.

give thanks

rall: a tempo.

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concerned not a point had been left incomplete; she had the rôle palpably at her finger ends, and, what was more, had evidently thought it out for herself. An original Carmen is a phenomenon we are scarcely justified in looking for now, but here, at any rate, was something more than an imitation or *mélange* of previous impersonations. Madame Patti's performance presented many novel touches and was imbued throughout with the individuality of the artist herself. In the two first acts she may have slightly over-accentuated Carmen's lack of refinement, but the more dramatic scenes which come later—notably that with the cards and the final interview with José—seemed to positively inspire her, and they have never been acted with deeper tragic intensity. That Madame Patti lent a rare and delightful charm to Bizet's familiar melodies may go without saying; she could do no less, especially in the "Habanera" and other solo *morceaux* where transposition helped to bring the music within the more effective portion of her vocal range. These, however, were necessarily the exceptional moments of the opera. In the duets with José and the whole of the concerted pieces the singer was obviously handicapped, having few opportunities for displaying her beautiful high notes or bringing into play her superb declamatory power. With her audience Madame Patti won a frank success, and this will doubtless be the case whenever she may repeat her latest assumption, since the obstacle that prevents her being an ideal Carmen will not prevent her from supplying a most picturesque and striking interpretation of that popular heroine. It is not worth while to dwell on the general performance of Bizet's opera, still less to enter into details concerning the other oft-repeated works in which Madame Patti has appeared. These representations have drawn some very brilliant audiences, but whether they have, on the whole, constituted a profitable enterprise, is more than questionable.

With whatever motives the City Fathers were actuated when they resolved, five years ago, to give tardy encouragement to the art of music by founding the Guildhall School, it cannot be denied that the undertaking has deserved its great success. Opening with sixty-two pupils, the School has gone on increasing in favour until it numbers on its rolls no fewer than 2,657 names, a longer list than can be shown by any similar institution. The attendance is somewhat mixed in character. The majority of pupils belong to the middle class, but a great many employés of the Custom House, Post Office and the large City houses take advantage of the evening tuition. The only drawback to the complete success of the School has been the singularly inadequate accommodation of its temporary quarters in Aldermanbury. This reproach has now been removed. The Corporation has secured a site on the Victoria Embankment, with an area of 80,000 square feet, on which will soon be raised a four-storied building with forty-two class rooms, a common room, a library, refreshment and cloak-rooms, a large practice room and several good-sized rooms for general purposes. Mr. Pearse Morrison, the chairman of the music committee, laid the stone of the new school on the 21st ultimo. Only one thing remains to make perfect the work of the Corporation. With the increase in accommodation will come an increase of pupils, entailing a proportionate addition to the list of professors. In that case, let the authorities remember that there are numbers of skilled *English* musicians in all branches of the art to whom the chance of joining the staff would be

more than welcome, and that, other things being equal, charity should, after all, begin at home.

A PRETTY quarrel has taken place in New York, between Mr. D'Oyley Carte, as representing the proprietors of the *Mikado*, on the one hand, and Mr. J. C. Duff, manager of the Standard Theatre, on the other. The history of the case is briefly as follows. Mr. Carte and Mr. Duff began negotiations for the production of the *Mikado* in the Empire City some time ago, but could not arrive at an agreement; the American considering the demands of the Englishman to be a "barefaced sample of impudence." Presently it came to Mr. Carte's ears that Mr. Duff intended producing the *Mikado* without troubling to arrange terms with the proprietors. Mr. Carte naturally objected, and wrote a long letter threatening pains and penalties, legal and other. Of this epistle, Mr. Duff took no notice. Mr. Carte then wrote a second, requesting an answer to the first. The response then came; breaking what the writer termed a "disdainful silence." Mr. Duff had not much to communicate. He intimated that he was able to look after his own character, and also that if Mr. Carte waited awhile, he would see what he would see. So the matter stood: Mr. Carte relying upon the fact that the only published edition of the *Mikado* is a pianoforte score by an American citizen, while Mr. Duff trusted to the "glorious uncertainty" of the law. The affair is one of considerable public interest as affecting the rights of non-Americans in America, but in any case the unassailable principle remains that a man possessed of literary or artistic property should be able to protect it, and enjoy the benefit of it, the world over.

SOME strange occurrences took place at a recent performance of *Lohengrin* at Amsterdam. The series of events is so peculiar that belief is strained to the utmost to swallow the facts supplied by sundry trustworthy witnesses. On the ill-fated evening in question the conductor had scarcely lifted his bâton and led the violins into the sublime motive of *Lohengrin* than the harmony was utterly ruined by a sudden and tempestuous blare from the trombone. A minute after one of the first violins "upped with his bow"—to use the forcible words of a spectator—and broke it over the head of an offending neighbour, morally crushing him the while by a goodly stream of Dutch oaths. The pair closed in deadly embrace, upsetting the surrounding musicians and only parting when one succeeded in kicking the other down the stairs leading to the orchestra entrance. Things were now getting "sultry," for the stage-manager, thinking that the prelude was at an end, raised the curtain, and disclosed the King in the midst of his Court. The Herald seeing the turmoil below him, lost his voice and stood with his mouth wide open, unable to emit a note. Not unnaturally, the King saw a comic side in all this train of accidents, and burst into a shout of Homeric laughter, thereby causing his crown to fall from his head with a crash. This was too much for the audience. They rose as one man, woman and child, and yelled the equivalent in Dutch for "Curtain!" and the performance came to an end amid the varied sounds of the hysterical laughter of the King, the dull thud of the violinist's boots against the person of his enemy, the curses of the manager, and the shouts of the audience. The Herald was left gaping.

SINCE the respective partisans of Pauline Lucca and Thérèse Mallinger were wont, some eighteen

years ago, to meet nightly in serried cohorts on the Opernplatz, in Berlin, and hammer one another with fists, sticks and extreme fervour, in order to prove which was really the greater singer of those two accomplished artists, there has been no such fierce and sanguinary encounter fought out on behalf of rival *prime-donne*s as that which came off the other day in the Flora Theatre at Zurich. That establishment, it would appear, rejoices in the possession of two "first singing ladies," both extremely popular amongst the University students, who are the most steadfast and remunerative patrons of operetta in the famous old Helvetic city. One of these *cantatrici*, however, is the favourite of the Italian students; the other, of the *Burschen* of Greek nationality. Throughout the season the two factions have nightly indulged in demonstrations and counter-demonstrations, storms of applause alternating with tempests of hisses, hooting and whistling. Finally the angry passions inflamed by a long series of rows culminated in a conflict of the most serious nature, which broke out within the walls of the theatre itself during a performance of Millocker's *Gasparone*. The Italians yelled at the "Countess of Santa Croce," and the Greeks howled at "Sora," throughout a couple of acts; after which they set upon one another with bludgeons and knives, and a free fight ensued, in the course of which six youths were dangerously wounded and some twenty more sustained serious injuries. A strong body of police was summoned to the spot, and succeeded with great difficulty in suppressing the riot by arresting a large number of the combatants. The wounded were carried off to the hospital on stretchers, and the administration of Zurich gaol found itself suddenly called upon to accommodate a bruised and clamorous throng of students, several of whom were subsequently sentenced to undergo imprisonment for their extravagant partisanship. Several civil actions have also been generated by the faction-fight in the Flora Theatre, and are now pending.

It is currently reported in the Parisian press that Gounod's oratorio *Mors et Vita* owes its genesis to an etching by Murillo. The story runs thus: Some years ago a Capucin friar of a musical turn of mind called upon Gounod one day in order to show him a fine old edition of "The Life of St. Francis of Assisi," profusely illustrated with splendid copperplate engravings, and containing a special artistic treasure in the shape of an exquisite Murillo etching, representing "St. Francis ecstatically adoring the Redeemer." On catching sight of this work of art Gounod observed to the musical monk: "What a glorious oratorio Murillo has sketched out in that beautiful drawing? What noble music might be set to that dialogue between the Saviour and the worshipping Saint!" "Well, honoured maestro," replied the friar, "all depends upon an effort of your musical genius. Address yourself to this work, which cannot but be highly acceptable to God. I am off to Rome. May I tell the Holy Father that you intend to compose the oratorio in question?" "If His Holiness will permit me to dedicate it to him I will begin it directly; but it will take me at least two years to finish." The friar departed for the Eternal City; a few weeks later the Papal Nuncio in Paris visited M. Gounod in person and conveyed to him an autographic letter from Leo XIII., thankfully accepting the dedication of the oratorio *Mors et Vita*, which magnificent work has accordingly been produced under the highest patronage the Roman Church can offer to the art of music.

THE NOVELTIES OF THE BIRMINGHAM FESTIVAL.—II.

MR. THOMAS ANDERTON'S "YULE TIDE."

A CURIOUS, but from my certain knowledge an undesigned coincidence, occurs in two of the works on the Festival programme. The same piece of "folk lore" and another version of the same ghost story appears on the pages of *Yule Tide* as is found on those of Dvorák's *Spectre Bride*. There is, however, this difference; the pallid maiden in the libretto of the Czech musician is the *dea ex machina* of the story, and the weird narrative is interwoven in every number, while, in *Yule Tide*, it comes in only once, and then as a welcome dramatic episode. Miss Julia Goddard, who supplies Mr. Anderton with the words, takes her readers into her confidence from the very outset by disclaiming any dramatic design or continuous story. To put her argument into a nutshell, its detail is the chatter and gossip of friends around the Christmas fire, or, to keep up the poetic fiction, a list of more or less relevant tales told by the light of the "yule log." Starting with a prologue, there is heard, outside the place where the friends are gathered, a Christmas carol, "King Christmas is the best of Kings that ever the world hath known." A short chorus in the key of A minor is tacked on to this, and a rather lengthy number succeeds, "Around the fire a merry group o'er Christmas stories linger." A brief recitative for the tenor exhibits the first narrator, a sailor, who spins a yarn about his ship's behaviour in stormy weather, and the eventual safety of the bark and crew. A soprano chorus, "Hushed was the stormy sea," is preliminary to a studiously quiet aria for solo soprano, called in the book, *A Dream of the Christ Child*, "Mother, I had a dream last night." Mr. Anderton makes plentiful use of the *cor anglais* in the accompaniment, and uses also in the detail first and second solo violins. Next comes a bass solo, "Entranced the poet listening heard," and to this succeeds a concerted piece, "Voices weird are wailing," ending, "Tell us a ghostly story." The contralto takes up the challenge and now follows the only dramatic tale, the consanguinity of which to that of the *Spectre Bride* has been before alluded to. It details that Gudrun, a Norse maiden, waited for her lover to accompany her to mass on Christmas Eve. In a melodious andantino the voice narrates the expectancy of Gudrun and the appearance of the rider, who by supernatural agency had assumed the form of her fiancé. A choral interruption now abruptly comes—a chromatic passage, "Galloping horses' hoofs we hear," and, in concerted music, the approach of the ghostly visitant is announced. *Vide* book, "He comes and gently lifts the maid and off to the church they go." The churchyard reached, the spectre lover shows the girl an open grave, and horror-stricken she falls from the horse, happily, however, caught by the rope of the lychnage bell, and a brief *ensemble* narrates the escape of Gudrun, "The holy bell o'er evil spirits hath power." Number 12, "A fearsome tale" is preliminary to an elaborate quintet, the words of which are the well-known Shakesperian excerpt:

"Some say, that ever 'gainst that season comes,
Wherein our Saviour's birth is celebrated,
The bird of dawning singeth all night long;
And then, say they, no spirit dare stir abroad."

It is for soprano, contralto, tenor, baritone and bass voices. An intermezzo, extending over fifty-three bars, purports to picture the dawn of Christmas Day, and in it the strings are muted throughout. A solo, "Hush, our Christmas

Day is ending," is preliminary to a chorus for the upper voices of the choir, "Peace and Goodwill," the accompaniments to which are four horns and strings; and the finale is a quartet and chorus, "Gloria in Excelsis." After a brief development of the Amen phrase, the cantata comes to an end with a bold passage, and, in a few of the last pages, the parts are occasionally duplicated for effect. The soloists for Mr. Anderton's piece are Mrs. Hutchinson, Madame Trebelli, Mr. Joseph Maas, Mr. F. King and Mr. Watkin Mills. Mr. Anderton was present at the choir rehearsal of *Yule Tide* a few days ago, and expressed his entire satisfaction with the manner in which it had been prepared under Mr. Stockley's careful and painstaking guidance.

DR. BRIDGE'S "ROCK OF AGES."

This familiar piece of hymnology, written by Augustus Montague Toplady, first appeared in print in the March number of the *Gospel Magazine*, 1776, under the name of "A living and a dying prayer for the holiest believer in the world." In 1848, Mr. Gladstone wrote the Latin adaptation, which Dr. Bridge has set with the permission of the ex-Premier; but it was over thirteen years before "Jesus pro me perforatus," came under public notice. Collaborating with his relative, Lord Lyttleton, father of the present possessor of the title, Mr. Gladstone was a co-helper in the preparation of a small volume of translations, and this version of Toplady's hymn first appeared amongst others in 1861. Under the present circumstances it is out of the question to refer at any length to the Latinity displayed; the only exception will be a brief allusion to the first line of a couplet now to be mentioned. It will be remembered that the last verse of "Rock of Ages," begins thus:—

"While I draw this fleeting breath;
When my eyelids close in death"—

Roughly translated, the Latin version stands, "While in these limbs life reigns," and, "When night covers me in the tomb," as will be seen:—

"Dum nos artus vita regit;
Quando nox sepulchro tegit."

It would appear that the "living and dying prayer for the holiest believer" is still more intensified by Mr. Gladstone's versification. Breath is always fleeting, and consequently the line, "While I draw this fleeting breath," must not be supposed to be limited to the interval just preceding death. The adapter may be thought to suggest that, all through life, and, so long as the least spark of vital power remained, the believer would utter, "Rock of Ages cleft for me, Let me hide myself in Thee." Dr. Bridge's setting was originally intended for the Latin version only, but inasmuch as the scanning of the lines in the classic language is pretty nearly identical with that of Toplady's in our own vernacular, it was resolved by a happy afterthought to add to the musical score such minor alterations as were necessary to accommodate the latter set of words. *Rock of Ages* is in strict motett form, and as governing keys, Dr. Bridge elects to use those of A minor and A major. It commences with fifteen bars instrumental in which a melodious *leit motif* is heard, started by the 'celli and fagotti, the basses and organ sustaining a pedal note, and this phrase is subsequently taken up in turn by the brass, clarionets, violins and oboes. After the orchestration has been tapered down, the baritone solo starts, "Jesus pro me perforatus," and following the interpolation of the *leit motif* by the same instruments that indicated it, the full choir join in, the sopranos having the solo just mentioned for

the melody, and are accompanied by the remaining sections of the voices in harmony. Each of the trochaic feet in the line, "Condar intra tuum latus," has a sustained melody for the basses, the tenors, altos, and sopranos having short answering phrases. "Tu per lympham profluentem" starts with the two cognate upper voices, separated, of course, by an interval of an octave, and the altos and basses reply subsequently. Full orchestra supports a grandiose passage on the tonic chord of C, with which, "In peccata mi redunda" commences, and a modulation, with the identical melody into the key of G Major, serves to accommodate a repetition of the same line. The combined wind, *plus* the horns, have now a figure, the strings sustaining in octaves the unisons for the voices, "Tolle culpam sordes munda," the last line of the first verse. After this, a sort of decalogue between voices and orchestra has been given out, the voices are again combined, and ultimately finish with a semi-climax—a chord of the diminished seventh on the last syllable of "Perforatus." Next ensues some brief canonic writing in which the imitation is on the seventh below; the words are, "Condar intra tuum latus." The sopranos lead, followed in legitimate order by the other sections of the choir. After an effective rallentando on the word "tuum," a full close paves the way for the re-entry of the baritone solo, "Coram te." Coincidentally with the last two lines,

"Vestimenta nudus oro
Opem debilis imploro,"

precatory utterances for the full choir in delicately scored harmony are heard with the words, "Salva me, Salvator unus." Dr. Bridge has certainly grasped the spirit of Mr. Gladstone's setting of "Dum nos artus vita regit." He starts with a bold phrase, followed by a dissonance properly resolved, and then comes a brilliant figure for the strings. Subsequently the composer gives us some brief fugal writing, and the subject in inversion appears for "Quando nox sepulchro tegit." The belief in a joyful resurrection is initiated in a broadly-written diatonic fugal subject, which is developed in strict fugal style, and a *stretto*, brisk and compact, follows. This finished, the baritone solo has for the valedictory, "Jesus pro me perforatus," supported by the full choir. Dr. Bridge visited Birmingham on Friday, July 17th, and conducted a rehearsal of his motett. At the conclusion of the review of the piece he expressed in graceful terms his acknowledgments to all concerned in its preparation. Mr. F. King will sing the incidental solo, and the performance is put down for the Thursday evening of the Festival week.

MR. F. H. COWEN'S CANTATA, "THE SLEEPING BEAUTY."

Did circumstances permit, it might not be an unprofitable task in putting on record a *précis* of the *Sleeping Beauty*, to attempt to trace this example of "folk lore," familiar to us even from nursery days, to its fountain head. Whether it primarily came in with the tide of Aryan immigration, when a wave moved westward, or had its origin in the rich fields of Scandinavian mythology, belongs, however, more to a department of philology than to a ramification of music. Dr. Hueffer, who collaborates with Mr. F. H. Cowen, has arranged that the cantata shall comprise a prologue of four scenes, and for the dramatis personæ, provides the King, the Princess, the Wicked Fay, the Princess' Chorus of Good Fays, Ladies and Knights. The prologue opens with a full chorus, which details, in measured cadences, the disappointment of a certain Royal

Household at the default of issue direct or collateral to the throne,

"A mighty king there lived in days of yore,
Childless for many a year."

Subsequently, however, and presumably in deference to fairy intercession—for the peris who presently appear on the scene take a great interest in the welfare of the Royal infant—a daughter is born. As a natural consequence, rejoicings occur, and after the baptismal ceremony has been duly accomplished, the King, says the poet, "great in his joy, calls a gay carouse." While the guests are celebrating the glad event, twelve fays, the peris already alluded to, file noiselessly into the christening chamber, and stand round the cot in which reposes the fragile form whose future, as events will show, is environed with danger. One fay carries a spinning-wheel furnished with flax, the fibres of which are of gold, and, while the breathless courtiers gaze with astonishment on the unexpected appearance, the fays chant in weird but melodious strains—

"Draw the thread, and weave the woof,
For the little child's behoof,
Future, dark to human eyes,
Openly before us lies."

The vocal formulation of this number is daintiness itself, the phrases in softly sung periods are chanted from voice to voice like exquisite antiphons, while the accompaniment, just sufficient and no more for the support of the voices, enhances the effect. Of course this number is for the upper voices of the choir. In alternate and strangely mystic phrases, these ethereal sponsors bestow, "Beauty, Power, Maiden Honour, Happy Years," and "That happiest hour when to a loving heart Another's love beats counterpart." To each verse there is attached as a burden, "Draw the thread, and weave the woof." The recital of this refrain by the chorus is suddenly interrupted, and characteristic orchestration precedes the narration of the first omen of danger. A wicked fay, the evil genius of the young princess, in the strident tones of a contralto scena, revels in her unbidden presence at the christening ceremony. To the pleasant horoscope of the child mapped out by the twelve good fays, she sonorously adds—

"E'er the buds of thy youth are blown,
E'er a score of thy years are flown,
Thou shalt prick thy hand, thou shalt die."

As may be expected, the king and his guests are profoundly moved by this ominous presage, and in indignant and hurried phrases rejoin, "Our curse on thee, malignant fay." Recognising, however, the impotency of answering evil prophecy with malediction, all enquire, "Oh! prayer of boding ill, who can assist? Who gives us hope of rescue?" Immediately taking up the challenge, the good fays predict the ultimate failure of the malignant ban, at the same time acknowledging its temporary triumph. Taking up the narrative, the chorus announce the quiet departure of the harbinger of evil, and the equally noiseless exit of the beneficent immortals, "Who quit the chamber and are seen no more." An orchestral interlude, upon which it is not possible to dwell, next occurs. By means of this, Mr. Cowen depicts "Childhood and Maidenhood." The momentous day at length arrives, at the expiration of which the power of the ban ceases, and to signalize the auspicious birth-day, monarch and court engage in suitable festivities. In chorus, in waltz rhythm, key of B flat major, the acclaim of

the courtiers is expressed, and during its evolution, the princess is drawn by an irresistible impulse to a turret-chamber where, disguised as an old crone, the wicked fay awaits the guileless and unsuspecting girl. As she nears the chamber the sound of the instrumental intermezzo grows fainter, and when by the fateful accident she pricks her finger with the distaff of the strange spinning-wheel—an accident artfully managed by the wicked fay—the dance motif stops in the middle of a bar, and the maiden, king, and court sink down into their long, long sleep. A most exquisitely written choral interlude portrays the long slumber which the wicked fay hopes will last,—

"Till the folds of time are unfurled,
And the latter days of the world Are engulfed by eternity."

The closing motif of this choral interlude enquires, "Who can lift the deathly blight That covers king, and lord, and knight." Immediately the horn signal is heard, and the prince effects the rescue in the manner familiar to all.

As may be expected, Mr. Cowen makes a strong feature of his instrumentation, and he uses with a dexterous and unsparing hand representative themes. The larger part of the work has already been rehearsed by the choir, and judging from this detail, the concerted music should be quite equal to the orchestration. The Cantata will be given on the Tuesday evening of the Festival, and the cast will be as follows:—Princess, Mrs. Hutchinson; Wicked Fay, Madame Trebelli; Prince, Mr. Edward Lloyd; and King, Mr. F. King.

S. LOCKER.

CHESTER MUSICAL FESTIVAL.

SEPARATED from the last of the old series of musical festivals at Chester by a space of about half a century, a revival was brought about in 1879 by the artistic zeal of the Precentor of the Cathedral, the Rev. Charles Hylton Stewart, M.A., and of its well-known organist, Dr. Joseph C. Bridge. This was so successful that in 1882 a rather more extensive scheme was propounded, and the encouragement thereunto accorded has enabled the promoters to bring to a successful end the third of what it is now understood will be an established series of triennial festivals.

It is true that no very novel or peculiarly ambitious item was included in the scheme, but in this the Committee probably displayed a wise discretion.

The inaugural performance in the Cathedral was Gounod's *Redemption*, which attracted a large audience, composed for the most part of strangers to the city, including not a few Americans. Whether or no this remarkable work will attain to equal popularity with many of its older sisters, remains to be seen, but there is no doubt that so far its success throughout the country has abundantly justified the enterprise of the Birmingham Committee of 1882. Its solo parts were in the tried hands of Miss Anna Williams, Madame Patey, Mr. Lloyd, Mr. Santley, and Mr. Brereton, who did justice to the many merits of the trilogy, although the singing of the last named artist is frequently too coldly correct. A striking effect was obtained by placing the "Celestial Choir," together with its appropriate instruments, away above the orchestra, far up in the lantern of the tower. Dr. Bridge conducted with much precision and firmness, and carried his choir triumphantly through without any noticeable hitch, although the tenors were at times

a little out of hand. However, the choristers executed their arduous task throughout the festival with an accuracy of phrasing and intelligence of expression far beyond the common, while the ease and clearness with which the upper notes were reached say much for the judgment with which the voices were chosen.

The second day's performance began with Bach's unaccompanied motett, *Blessing, Glory, Wisdom and Thanks*, a significant example of the master's marked and pure style. Next came Handel's Concerto in D minor for organ and orchestra, played with much effect by Dr. Bridge, of Westminster. After this was presented the only important novelty of the Festival, Dr. Joseph C. Bridge's diploma oratorio *Daniel*. This is by no means the correct but soulless piece of work generally associated with competitive essays. While making no pretence to be an inspired creation, it contains so much characteristic and expressive writing as to stamp its composer as a man of capacity and promise. It must by no means be inferred that the new oratorio is faultless; there is much in it that is disappointing and tame, as well as much that is valuable and pleasing; but as an initial work it displays high promise. The work is in two portions, the first of which represents Daniel in his triple character of philosopher, martyr and patriot, while the second shows the calm of his childhood, the march of Nebuchadnezzar upon Babylon, the captivity of Daniel, his prayer for Divine help to elucidate the mystery of the royal dream and, finally, the Divine revelation. The form of the oratorio is narrative throughout, and herein lies the chief error in judgment of its composer, whose marked and picturesque orchestration clearly demonstrates that his strength lies in dramatic expression and purely melodic writing, wherein the work at times betrays the influence of Mendelssohn; but it is difficult for a young man comparatively fresh from the schools to avoid carrying away some memory of the models wherefrom his own groundwork of knowledge has been acquired. To Miss Anna Williams and Miss Hilda Wilson were assigned the parts of the narrators. Mr. Joseph Maas sang the music allotted to Daniel magnificently, and Mr. Santley did well as the King. Amongst the most remarkable passages may be mentioned a duet for soprano and tenor, "Among the gods there is none like unto Thee, O Lord;" a very fine chorus, "All the gods of the nations are idols;" a tenor solo, "I thank and praise Thee;" and a powerful final chorus, "Out of the heavens." The orchestral preludes are strong pieces of work, and they were magnificently rendered by the band, who, with the chorus, were evidently in complete accord with the composer. The second day's performance in the Cathedral concluded with an orchestral overture in F, specially scored for the Festival by Mr. E. H. Thorne, and an admirable performance of Rossini's *Stabat Mater*.

The third and last day of the festival was occupied with careful and impressive renderings of Mendelssohn's oratorios *St. Paul* and *The Messiah*, in which Miss Mary Davies, Miss Hilda Wilson, Miss Anna Williams, Madame Patey, and Messrs. Joseph Maas, Edward Lloyd, Brereton and Charles Santley took part. The miscellaneous concert in the Music Hall on the first evening consisted of Schubert's overture *Alfonso and Estrella*; a very charming minuet and trio in the style of the last century, by Sir Herbert Oakeley, a scena from Hecht's dramatic cantata *Eric the Dane*, Beethoven's *Pastoral Symphony*, and other interesting items. On the following evening, Berlioz's *Faust* was given.

It only remains to add that the band, principally chosen

from Dr. Hallé's orchestra, under the leadership of Herr Strauss, acquitted themselves in a manner worthy of the highest praise, and to congratulate Mr. Stewart and Dr. Bridge, to whose indefatigable exertions the success of the festival is due.

FRANK W. PRATT.

FROM THE PROVINCES.

LIVERPOOL.—The lady teachers of music in this city have decided upon presenting an illuminated address of welcome to Lady Natalia Macfarren, on the occasion of her visit for the purpose of distributing the certificates gained by local candidates at the recent examinations of the Royal Academy of Music. The address will probably be handed to Lady Macfarren during the distribution at St. George's Hall.—The Sunday Afternoon Concerts at the Winter Gardens at New Brighton are increasing in popularity, the fine weather being an important factor. During the past month, Mr. Ludwig, Mr. G. W. Turner, Mr. Aynsley Cook, Miss Adelaide Mullen, and Miss Alice Cook have been amongst the performers.—An exceedingly interesting Choir Festival has just been given by the Malpas Deanery Association of Church Choirs in the Malpas Parish Church, when contingents from seven churches in the district were present. The service was rendered in excellent style.—Mr. Best's recitals on the St. George's Hall organ on Saturday, the 19th ult., were of particular interest, and attracted large audiences. The selections were rendered with that artistic feeling and remarkable executive ability for which Mr. Best is noted.—Everyone interested in the pleasures of the working classes will be glad to know that the open-air performances in the public parks by military and other bands are rapidly gaining ground, and during the present season nearly every park, both in this city and in Birkenhead, has had its band four or five times a week.—It is satisfactory to learn that the committee which has in hand the arrangements for the International Exhibition of Appliances connected with Shipping and Travelling, to be held here next year, has decided that open-air music must form a considerable part of the scheme. An excellent site has been secured adjoining the Corporation Botanical Gardens at Wavertree, which will probably be incorporated with the Exhibition grounds, and thus adequate space will be at hand for *al fresco* concerts after the manner of those which have been, and are, so popular at South Kensington. It is eminently encouraging to find that the lesson which the success of these latter entertainments has taught has so rapidly brought forth good fruit.

MERTHYR TYDFIL.—An excellent Concert was given on the evening of July 2nd, at the Temperance Hall, by the members of St. David's Choir, under the leadership of Mr. E. Lawrence, organist of the church. Miss Ruth Davies, a vocalist of merit, took a prominent part in the programme. The cantata, *The Siege of Harlech*, (which obtained for the composer, Mr. Lawrence, a prize at the National Eisteddfod, Swansea, in 1863), was rendered, in addition to a selection of excellent part-songs and solos. Among the soloists were also Miss M. Lloyd, Miss Lucy Thomas, Mr. Walton Williams, Mr. Tom Thomas, and the instrumentalists included Mr. Percy Sherwood and Miss Carrie Jones (piano). The proceeds were devoted to the St. David's Organ Improvement Fund.

RHONDDA VALLEY.—On the 29th June, an Eisteddfod was held here under the presidency of the Rev. W. Lewis,

Vicar of Ystradyfodwg. The literary adjudicator was "Dyfed," and the musical adjudicator, Mr. Proudman (London). The conductor was Mr. E. H. Davies. The principal event was the choral contest, "We are young musicians." The first prize was £30, and the second £10, choirs not to contain less than 50 voices. The first was taken by Ton, Ystrad, and the second was divided between the two other competing choirs.

[THE Editor will be obliged to Conductors or Secretaries of Musical Societies if they will kindly send programmes and notes of Concerts on or before the 24th day of the month. The notices should be brief and to the point, the names of artists distinct and legible, and the whole written on one side of the paper only.]

FROM THE CONTINENT.

ANTWERP.—"The Assembly of Musicians" of all countries, which is to be held here, 8th—11th August, seems, if we may judge from the published programme, likely to prove highly interesting. On the first day, the following papers will be read:—1. On the influence of education generally, and of historical knowledge more especially, on music. 2. On the influence of musical societies on art. 3. On the influence of instrumental music. 4. On church music. 5. On nationality in music. 6. On the progress made in music, in England, since 1860. 7. On the decay of the art of singing in Italy. 8. On the present state of the art of singing in Russia. 9. On the music of the present day and the musico-literary masterpieces of musicians. 10. "Is it advantageous in musico-dramatic and lyric compositions to substitute prose for verse?" 11. An inquiry into the reliability of tradition and the means to be adopted for giving effect to it. The second day will be devoted to the subject of musical education. Fifteen lectures will be held dealing with the subject generally, and with individual branches thereof; such as piano, solo singing, solfeggio, harmony, method, private schools and private instruction, &c. Moreover, one of the lectures will deal with the necessity for adopting some uniform method of art phraseology. On the third day, six lectures will be given on general questions relating to the science of music; and on the fourth day, four lectures will deal with international relations in music, copyright, and proprietorship, the means of distributing modern music, &c.

BERLIN.—Although everyone, who is able to do so, has quitted the capital and its heat for the fresh air and the green fields, still, the self-same longing for change of scene brings us starring companies, who are perhaps more likely to succeed in attracting the public than the regular performers. Thus the Men's Choral Society from Vienna are expected here on the 15th and 16th August, on the first of which dates they will give a performance in the Hall of the Philharmonic Society. Naturally, such an opportunity for indulging in good cheer will not be allowed to go by; therefore the performers are invited to a banquet with their comrades of the Berlin Choral Society. On the second day, the Viennese will sing in the transept of the Hygienic Exhibition. The net profits resulting from both these occasions is to be devoted to the assistance of the poor of Berlin and the funds of the Austro-Hungarian Help-in-Need Society.

BONN.—Our musical chef, Mr. C. J. Brambach, has been informed by telegraph that the prize of one thousand dollars, offered by the North American Choral Society for the best composition for solo voices, men's chorus and orchestra, has been awarded to his *Columbus*.

DRESDEN.—Notwithstanding the almost tropical heat we have undergone this month, the King ordered a series of Wagnerian representations in the opera-house, consisting of *Rheingold*, *Walküre*, and *Tristan und Isolde*, which have proved a complete success.—The Conservatoire of Music has just published its annual report on the twenty-ninth year of its existence. It has afforded instruction during the past year to 1769 pupils, of whom 638 are Germans, (513 Saxons), 34 English, 30 Russians, 24 Austrians, 20 Americans, and 23 of other European nationalities. The annual course of study was closed, on the last day of June, by the usual public presentation of diplomas, at which 22 of the pupils received certificates of competency, four were awarded prizes, and 21 took diplomas of commendation. Eleven of the pupils were announced as having already secured professional situations before leaving the school. With the commencement of the new term in September, a certain number of free scholarships will be available, which can, however, only be held by necessitous pupils of the Conservatoire who are of German birth.

KIEL.—We have just held our third annual Festival, and, as it has been such a success, we may probably look upon it as an established institution. Several of the leading vocalists from different parts of Germany assembled here in order to take part—together with thoroughly trained choirs composed of selected members from nine Choral Societies—in the performance of the masterpieces of our musical heroes, Bach and Handel. Of course, with such artists, under the leadership of Herr Stange, our academical music director, the performances were a musical treat such as one does not often enjoy. Moreover as the Festival was favoured with lovely weather, the attendance of the public was very large; so that it may be expected that the venture will prove a financial as well as a musical success.

PARIS.—The chief incident of musical interest to report this month is that all preliminaries having now been arranged, effect will be given to the legacy of Rossini's widow, by commencing forthwith the building of the asylum for aged artists—more especially musicians—for which purpose the deceased benefactress bequeathed a sum of 800,000 francs.

THE decree of divorce obtained by Madame Patti against the Marquis de Caux was the other day made absolute. Madame Patti was obliged to go over to Paris and be present in person. She returned to London on the Saturday, for the second performance of *Carmen*.

AN old lady, who was opposed to elaborate church music, expressed her disapproval of a certain anthem, when someone replied: "Why, that is what David sang before Saul." "Ah!" answered the worthy dame, "Now I can understand why Saul threw his javelin at him."

A MAN in a train groaned so frightfully that a passenger took pity on him and gave him a drink of whisky. "Do you feel better?" asked the giver. "I do," said the other. "What ailed you?" "Ailed me!" "Yes, what made you groan so?" "Groan! Great land of freedom, I was singing!"

IT has been stated that Mr. A. C. Mackenzie's Leeds cantata will be "on the subject of Mr. Edwin Arnold's *Pearls of the Faith*." This is rather vague, seeing that Mr. Arnold's book contains ninety-nine distinct subjects, corresponding to the ninety-nine "excellent names" of Allah. The title of the cantata has not yet been settled.

REVIEWS.

STANLEY LUCAS, WEBER AND CO.

Golden Grain. Song. Words by Mrs. Gordon. Music by C. A. Macirone.

MISS MACIRONE'S well-known musical ability again asserts itself in this pretty song, which it is pleasant to be able heartily to recommend. The melody is flowing and the accompaniment musicianly, and it is, moreover, easy both to sing and play.

Galop de Concert. For the Pianoforte. By J. H. Bonawitz.

A BRILLIANT little piece for the pianoforte, not so difficult to play as the amateur may, at first sight, suppose. It may be safely recommended to teachers in want of a change from the "classical."

Lethe. Waltz. For the Pianoforte. By George J. de Reuter.

A SPIRITED set of Waltzes constructed on the usual model.

La Belle Voyageuse. The words translated from the English of Thomas Moore. Music by Hector Berlioz.

THE words of this beautiful song have been adapted by M. Gounet from Thomas Moore's well-known ballad "Rich and Rare were the Gems she Wore," but the difference in metre between the French poet's version and the original has necessitated a retranslation of the "imitation" which is offered for the benefit of English singers along with the French verses. As regards the music, it will be sufficient to quote from an interesting "Advertisement" accompanying the song:—"Attention was drawn to this song by Dr. Ferdinand Von Hiller, who, in the course of an essay upon Berlioz, contained in his 'Künstlerleben,' has singled it out as being, of all Berlioz's songs, the most spontaneous in effect. At the same time, he quotes it as an instance of the fact that spontaneity of effect is not always the result of spontaneous inspiration; for he relates that, when Berlioz and he were young men together in Paris, Berlioz brought it to his lodgings one morning, and, after singing it to him, remarked, 'I have worked at that for a fortnight, every morning doing a bar or two, just as if it were an exercise in counterpoint.'"

May Time in Midwinter. Song. Words by A. C. Swinburne. Music by A. M. Wakefield.

A SETTING, pretty, if not entirely original, of some beautiful verses.

Heart of Mine. Song. Words by Clifton Bingham. Music by P. Mario Costa.

NEITHER words nor music contain anything new, but both are of a highly popular character.

PATEY AND WILLIS.

Les Marguerites. Waltz. For the pianoforte. By Ernest J. Reiter.

BY far the best set of waltzes that we have seen for some time. Their tunefulness and fitness for dancing purposes cannot fail to ensure them a good reception.

La Paysanne. Bourrée. For the pianoforte. By Ernest Travers.

A MELODIOUS little piece of but moderate difficulty. It will be found useful for teaching purposes since it requires some attention to touch and phrasing to secure a proper rendering.

The Bended Bow. Song. Words by Mrs. Hemans. Music by Michael Watson.

MRS. HEMANS' verses—founded on the legend "that war was anciently proclaimed in Britain by sending messengers

in different directions through the land, each bearing a bended bow"—lend themselves admirably to a musical setting, and admit of many effective contrasts, invaluable qualities of which Mr. Watson has fully availed himself. The result is a capital song, which will be appreciated equally by singers and by listeners.

Rigadon. For the Pianoforte. By Allan Macbeth.

A CHARACTERISTIC and quaint little piece. It is not difficult.

Eight Two-Part Songs. For Girls' or Boys' voices. Music by Herbert F. Sharpe.

THIS is a timely work, and will be of use in the numerous schools and homes where part singing is now so much cultivated. Mr. Sharpe has chosen his words from the works of such writers as Shakespeare, Longfellow, Felicia Hemans and Barry Cornwall, and has set them to graceful music, enriched by not too difficult pianoforte accompaniments. Nos. 3 ("Farewell to Summer") and 6 ("To a Bird,") are particularly worthy of notice.

MUSIC RECEIVED.

Star of my Life. Words by Edward Oxenford. Music by Franz Abt—his last song. (Pohlmann and Son.)

The Bell in the Belfry. Words by Claxson Bellamy. Music by R. P. Paine. (William Reeves.)

Six Songs from Shakespeare. By Mary Carmichael. (Stanley Lucas and Co.)

O, Let me play the Fool. Madrigal for six voices. Words by Shakespeare. Music by Henry Leslie. (Stanley Lucas and Co.)

I saw thee Weep. Words by Lord Byron. Music by A. C. Mackenzie. (Patey and Willis.)

For Love and the Ring. Words by F. W. Waithman. Music by William Spark. (Pohlmann and Son.)

The Crown of Roses. Cantata for female voices. Written by Edward Oxenford. Composed by Allanson Benson. (Wood and Co.)

School Songs by various Composers. Edited by Frederic Löhr. (Forsyth Brothers.)

Memory. Trio for ladies' voices. Words by Goldsmith. Music by Edward Bromel. (William Reeves.)

The Morning and Evening Service. By Gerard F. Cobb. (Novello, Ewer and Co.)

Three Songs. No. 1. *A Soldier's Vision.* No. 2. *The Wild Huntsman.* No. 3. *In a Foreign Land.* Music by Walter Stokes. (W. J. Willcocks and Co.)

John Bull and his Trades. School Cantata. Music by T. Ince Pattison. (J. Curwen and Sons.)

Sherwood's Queen. Cantata. Music by T. Ince Pattison. (J. Curwen and Sons.)

Three English Ballads. Words by Scott, Cunningham and Hartley Coleridge. Music by Gerard F. Cobb. (Reid Brothers.)

Lieder und Gesänge. Six Songs for Baritone or Mezzo-Soprano. Music by Gerard F. Cobb. (Augener and Co.)

THE *Musical Visitor* remarks: "Joseph Bennett does not take kindly to the criticisms of the American press upon his 'Impressions' received as he shot through this country awhile ago. He is particularly severe upon the *New York Musical Courier*, but that worthy journal can stand it, we presume. It seems to get along all the same, so far, anyway." So does Mr. Bennett.

JOTTINGS.

PEL, the notorious poisoner, is said to be a first cousin to Hector Berlioz.

M. GAILHARD, the director of the Grand Opéra, has lost his young wife.

THE perennial *Bohemian Girl* turned up at Washington lately, and drew crowded houses for a week.

M. DAMALA is about to sue for a divorce from Madame Sarah Bernhardt in the English Divorce Court.

MDLLE. TREBELLI has been offered and has accepted a two years' engagement at the Paris Opéra Comique.

MADAME CHRISTINE NILSSON has arranged with M. Strakosch for a concert tour in Germany and Scandinavia.

THE jurors of the Antwerp Exhibition have awarded the diploma of honour for pianos to Messrs. John Brinsmead and Sons.

RUMOURS are afloat of a winter season of combined Italian opera and ballet at Her Majesty's Theatre. Meanwhile the theatre is still to let.

MDLLE. MARIE VAN ZANDT has been offered an American engagement by Colonel Mapleson. The negotiations, however, came to nothing.

"MA, this paper says that there are 3,950 bands of mercy in this country? What is a band of mercy?" "An association for charitable purposes, child." "Oh! I thought it meant a brass band that didn't practise evenings!"

MR. CARL ROSA is meditating the production of that long-winded opera, *Le Juive*, with Madame Marie Rôze as the heroine. He may also bring out Massenet's new work, *Le Cid*, but his decision will be influenced, of course, by its reception in Paris.

It is proposed to start a new musical club ere long, the prospectus chiefly arranging for the constant giving of concerts. So far, the scheme may succeed, but musical clubs, quâ clubs, generally fail. Possibly because artists are not clubbable people.

FOR the two performances of *Carmen* Colonel Mapleson paid £120 as "royalty" to M. Ghoudens, the proprietor of the work. The Colonel was at one time the owner of the English performing right, but allowed it to lapse during his long stay in America.

MR. JOSEPH BENNETT is now engaged upon analyses of the following works for the Birmingham Festival:—Gounod's *Mors et Vita*, Dvorák's *Spectre's Bride*, Mackenzie's Violin Concerto, Stanford's *Three Holy Children* and Cowen's *Sleeping Beauty*.

THE provincial tour of the Carl Rosa Opera Company opened on the 23rd ult., with a performance of *Manon*, at the Crystal Palace. The company then visits Blackpool, Cork, Dublin and Belfast, returning to England, and going the round of the chief provincial towns, such as Manchester, Bristol, Sheffield, Plymouth, Cardiff, &c., arriving about the middle of February at the Court Theatre, Liverpool, where it remains until Easter. Owing to the retirement of Miss Clara Perry and Messrs. Ben Davies, Ludwig and Snazelle, the list of artists has been greatly changed. The artists actually engaged are Mesdames Marie Rôze, Georgina Burns, Julia Gaylord, Marian Burton and Dickerson, and Messrs. Maas, McGuckin, Packard, Sauvage, Crotty and Burgon. Mr. Goossens will, of course, be the conductor.

MDME. ADELINA PATTI returned to Craig-y-Nos Castle on the 27th ult. She begins her grand Continental tour at Lisbon in November.

THE duties for so many years discharged by the lamented Mr. J. W. Davison, in connection with the Monday Popular Concert programmes, have been offered to and accepted by Mr. Joseph Bennett.

MADAME PATTI will sing twice in Leeds—on the 8th and 9th of October—at Concerts given by Mr. Archibald Ramsden, the well-known music publisher of that town. She will also sing in November at Concerts to be given both in London and Brighton by Mr. George Watts.

It is the fashion for young ladies in America to play the violin, and to compete with one another, not in musicianship, but in extravagance. A Philadelphia beauty owns a Stradivarius, which she has had inlaid with pearl at great expense. The result is that she can boast of owning the most costly fiddle in the city, with the slight drawback that it has completely lost its tone. Another enthusiast possesses an instrument that once belonged to Paganini. She has ruined it by wrapping it round in old-gold ribbon, but as that colour suits her complexion, no one has a right to complain.

THE novel "business" introduced by Madame Patti into the death scene of *Carmen*, when, mortally wounded herself, she vainly tries to stab Don José with a stiletto, has been praised as a thoughtful working out of the character of Prosper Merimée's heroine. As a matter of fact, the innovation, though quite in keeping with the accepted idea of *Carmen's* nature, is altogether opposed to Merimée's own account. In the novel, *Carmen* is represented as being so firmly convinced that she must die by José's hand that she does not make the least effort even to defend herself, much less to attack her murderer. None the less, Madame Patti's idea is very effective, and is most dramatically carried out.

IT is notorious that Victor Hugo had no love for music, but the following inflated definition of the art would show that he at least respected it. He wrote:—"Music is the vapour of art. It is to poetry what fluid is to liquid, what the ocean of clouds is to the ocean of waves. To make another comparison, it is like the indefinite to the infinite. The same power urges forward and carries with it confusion, fills with trouble and light and unspeakable sound, saturates with electricity, and give forth peals of thunder. The greatest poets in Germany are the musicians, that marvellous family of which Beethoven is the head. Dante is the great Italian, Shakespeare the great Englishman, Beethoven the great German."

DURING the Italian season to be given at the Paris Grand Opéra, the works performed will be *Il Barbiere* (with Madame Patti and Signori Masini, Batistini, Baldelli, and Uetam), *La Traviata*, *Rigoletto*, *Il Trovatore* (with Madame Durand), and *Lohengrin* (with Madame Nilsson and M. Devoyod). The performances will be twenty in number, provided only that half a million francs or twenty thousand pounds are subscribed to cover expenses. As the prices of admission are doubled, the account for the season is reckoned thus: Expenses, 500,000 francs; receipts (at 44,000 francs each performance), 880,000 francs; total profit, 380,000 francs, or about £15,000. What is Colonel Mapleson's opinion upon the probability of these sanguine reckonings being justified by results?